THE ROYAL GOLD MEDAL 1899.

Presentation to Mr. G. F. Bodley, A.R.A., at the Meeting of the 26th June 1899.

ADDRESS BY MR. W. M. FAWCETT, M.A., F.S.A., *Vice-President.*

Ladies and Gentlemen,—

IT is with great regret that you will all hear that our President is laid up and under the care of his doctor, who absolutely forbids his venturing here to-night. I hope his illness is not dangerous, but he is told that he must not on any account move about.

I particularly regret it, for it would be much more satisfactory to you all if the Royal Gold Medal had been presented by his hands, rather than by those of a country cousin, whom for the last few years you have honoured with a place on your Council.

There is one reason beyond that of being your senior Vice-President which makes me not entirely out of place. I have known Mr. Bodley for longer than I have known anyone in this room. It was, I think, in 1852, when I was little more than a boy, that he came to Leeds to help a friend of his long since passed away. I well remember how he graphically described the delivering up of the drawings in some verses, which I fear are now absolutely lost to posterity. If long acquaintance, and I hope I may say friendship, is any title to the honour I feel in presenting this Medal, I think I have perhaps shown that I possess it. I have also the further title in that I have always been a great admirer of his work, feeling that he is indeed a true artist, whose designs and conceptions will receive the approval and admiration of generations yet to come.

We have the further pleasure of welcoming Mr. Bodley among us as a Fellow. We all know the broad view taken by this Institute with regard to the profession—that there has never been any wish to coerce architects to join us, although we believe that the action of the Institute has been of great value not only to the architectural profession, but to architecture as an art. Feeling this, we cannot but rejoice in numbering Mr. Bodley in our ranks.

Mr. Bodley's work is so well known to you all that it hardly needs comment from me. Soon after leaving Sir G. G. Scott's office he commenced practice on his own account, and St. Michael's Church, Brighton, was one of his early works. At this time he was feeling the monotony of the work done—he must have felt it as what I have heard described as Gothic "revived but not revivified"—and, after some travel abroad, he evidently felt relief in the change to French work, and hoped to get *life* by working freely with it. This phase did not last long. He soon felt that mere variety was not life. He was a young man striving for the light, but he was also a strong man, and, like a great ship which requires the buffeting of a voyage for it to settle down in its true lines, it was necessary for him to pass through a struggle of this kind before he could grasp his work and give life to our own English Gothic. How far he is personally sensible of this I can hardly say; I am speaking as to how it appears to a brother architect. St. Martin's, Scarborough, was another of his early works where the

French idea is less pronounced, and where we can feel the influence of the Priory of Kirkham not far off. All Saints' Church, Cambridge, which was built in the early sixties, has no trace of this French fever, which by this time had passed quite away.

It is impossible here to enumerate and describe all the buildings he has carried out, but I may mention the Eton Mission Church at Hackney Wick. The church at Clumber for the Duke of Newcastle is also a particularly fine work. The church at Eccleston for the Duke of Westminster is, if possible, more successful. It is hardly finished, as the screens and reredos are not yet fixed; but it has been an opportunity for carrying out a complete work with all its accessories, and the unstinted and munificent wealth of the donor has probably not made the successful result less difficult. In quite a different style is the church for the Cowley Fathers at Oxford. There the work is remarkable for its quietness and simplicity—but what a grand simplicity it is!

It is not in church work alone that Mr. Bodley has won his laurels. The addition to King's College, Cambridge, and the restoration of the library at Christ's College, and many other buildings, show the same delicate care, the same longing for simplicity, truth, and repose. The Deans and Chapters of York and Peterborough may be congratulated on having called in Mr. Bodley to take charge of the repairs in their cathedrals—repairs under which such delicate questions arise between the antiquary, the pure artist, and the practical architect.

Mr. Bodley has also shown great power in carrying out decorative work, both in colour and in that of a monumental kind. Of the latter I need only mention the tomb of Archbishop Thomson at York and that of Bishop Woodford at Ely, both of them showing great power of design and wonderful care, even to the most minute detail.

He has shown also in colour the intense knowledge he has of its value when properly applied, and he has also shown how to handle it. I should be inclined to place this knowledge and management of colour as perhaps the highest of his artistic faculties.

It is therefore with feelings of great pleasure that I have the honour of presenting the Royal Gold Medal to Mr. Bodley, and I am sure that all our members feel also the honour of having such a distinguished artist among us.

MR. BODLEY'S REPLY.

Mr. Chairman, Ladies, and Gentlemen,—

In more ways than one I am unprepared to say anything to you to-night, for I have been labouring under a mistake. I thought that to-night we were to have a pleasant family dinner, or rather a club dinner of the Institute, and that to-morrow was to be the day for speeches. So I was thinking that when I got home to-night I would think of something to say to you. I have not had the opportunity of doing so.

Gentlemen, this honour that you have given me was as unexpected as it was unsought. Indeed, I may not have been quite respectful to the Institute, for it is not many years ago that I took part, with Mr. Norman Shaw, Mr. Jackson, and others, in writing a paper arguing against the Institute's idea of examination being used as a test for the profession of architecture. Our feeling, and our *one* feeling, was that it might tend to make the profession and our work less that of an art, and too much that of a profession.

Gentlemen, I think I owe this honour of receiving the Gold Medal more especially to my great love for that style of architecture which I have always held, and do hold, to be the most beautiful style—I mean the English Gothic of the Middle Ages. I believe that this style is like Greek work in its great refinement and great delicacy. Architecture then reached a perfection of which we have hardly a perception now. Our work is so confused, so mystified by

many styles. In old days there was unity of feeling, and I cannot but think that the more we can hark back and try to use one style the better it will be. This may be Utopian, it may be impossible; but what a thing it must have been in those days, not to have muddled in selecting a language to speak in. There was one language; for, after all, style is only language. If a Frenchman has anything to say he will say it in French, if an Englishman in English, a German in German, and so forth. And now we think so much of our styles and do not think enough of what we have to express, what we have to say, what we have to tell the world —and that is, that Nature is right, Nature is beautiful, and that Architecture and all the arts have been established and built up, generation after generation, by the traditions of the past. I think we are rather too apt to ignore that, and are apt not to think enough of *principles*; I mean such principles as that of truth, and above all perhaps of refinement. For I do believe that that is a thing that is lacking in the present day in our architecture. Our buildings have grown. You know, as you go through the streets of London, how you see them growing. Have they grown in refinement? For in all arts—literature, painting, architecture, sculpture—you want that refinement and nicety, and it is that which makes the real and living work of art.

9, Conduit Street, London, W., 1*st July* 1899.

CHRONICLE.

The Royal Gold Medal.

The presentation of the Royal Gold Medal to Mr. G. F. Bodley, A.R.A., on Monday the 26th ult., was witnessed by a numerous gathering of members and visitors. Mr. Bodley met with a very hearty reception, especially cordial from members, who owing to his recent election were able to greet him as one of their number. As this was his first attendance, Mr. Bodley was formally inducted as a member, and signed the Register of Fellows. Among the assembly were four past Gold Medallists—viz., Mr. Alfred Waterhouse, R.A., LL.D., Sir Arthur Blomfield, A.R.A., Mr. James Brooks, and Mr. Ernest George. Mr. Joseph Smith, President of the Allied Society at Sheffield, and representing that Body on the R.I.B.A. Council, was in attendance for the first time, and signed the Register of Fellows. Water-colour drawings of St. Mary's, Clumber, and a number of photographs of others of Mr. Bodley's executed works, were hung in the meeting-room.

Professor Aitchison, R.A.

Very genuine regret was occasioned by the inability of Professor Aitchison to preside at the Gold Medal function and at the Annual Dinner of the Institute on the following evening. These were to be the Professor's final acts in the Presidential office, and much sympathy was aroused by the news that he was too unwell to go through with them. The following letter was received from the Professor on Monday, and read to the General Meeting that evening:—

24th June 1899.

"I beg to express my regrets to the Meeting for my absence to-night, but the doctor absolutely forbids my attendance. I hoped not only to present Her Majesty the Queen's Gold Medal to Mr. Bodley, and to give him my most sincere congratulations, but to tender my thanks to my brother architects not only for electing me to the office I vacate this evening, and for the distinguished honour they did me in electing me for a third year, but also for the courtesy and kindness I have received at their hands during my term of office, and to offer my congratulations to the new President. G. Aitchison."

At the close of the business on the agenda, a vote of thanks to the retiring President for his services during the three years he has held the office was moved and seconded in the following terms:—

Mr. Aston Webb [*F.*], A.R.A.: Mr. Chairman, Ladies, and Gentlemen, to-morrow night at our Annual Dinner we shall be welcoming our new President. It seems only fitting that to-night we should say a word of farewell to the gentleman who has honoured us for the last three years by presiding over our affairs. Professor Aitchison, to the great regret of all of us, is not able to be here to-night, and it is therefore perhaps still more fitting that we should send him a message of thanks and of sympathy at the present time. He has been with us so much, his genial presence has encouraged us so much, and his work [illegible]

temper and good nature through the difficulties which naturally arise alone form a reason for offering to him our best thanks. But in addition to that he has performed a very large number of duties which no one but the President can perform. The three years during which he has presided have not, perhaps, been very eventful ones. I, for one, am not sure that the Institute is not better for having some uneventful and quiet years. I do not think we want always to be passing through a crisis, neither do we always want to be reformed. The Italians have a proverb, that it is not the best wheel in the cart that makes the most noise. I think that may be applied here. It is not necessary to make a great noise or a great show in order to be a most valuable help to the Institute. During those three years our President has had to act for us in a most important matter in which the Government consulted him, namely, in the matter of the new public offices in Whitehall—a very responsible position. A new—or, rather, revised—schedule of charges has also been brought to completion. A large number of annual dinners in the provinces and elsewhere have been attended by our President, which involve no small sacrifice of time and convenience. He has delivered no fewer than three Opening Addresses, and I think that all who have heard those Addresses will admit that he gave of his best to us. They were full of thought and full of research. Perhaps there is hardly any one, possibly no one, who has more archæological knowledge of architectural work than Professor Aitchison. He has not stinted in giving us of his knowledge; and I might also say that in those Addresses, in looking forward to the architecture of the future, he has not tied us altogether to that archæological knowledge of his, but has looked forward to the advancement of architecture, to the advance of design in architecture. He has always impressed upon our young men the necessity, if we are to keep up with the times, of considering the employment of new materials, the necessity of grasping problems and striving to solve them—problems of plan, problems of design, and problems of every kind that so frequently confront an architect in the course of his practice. He has also held up for us a very high ideal of that practice—of honourable practice towards one another, and of honourable dealing towards those who employ us. For three successive years he has delivered Addresses to the students, and Addresses on the occasion of the presentation of the Gold Medal to Dr. Cuypers and to our dear friend Mr. Ernest George. He has also been the means of bringing many distinguished men from abroad into our ranks, which is a thing comparatively few of us are able to do. At least eleven eminent men from foreign countries—from Belgium, from France, from Portugal, from Copenhagen, Italy, Spain, New York, Brussels, Rome, and St. Petersburg—have been brought by him to our ranks. I think, Sir, I need say no more, but I am sure we all wish in this time of illness to assure him that we appreciate very much the services he has rendered to us, and hope that he will soon be well again, and to assure him that we shall always be glad to think that we have had George Aitchison as President of our Institute.

Mr. H. Heathcote Statham [*F.*]: Sir, I have very great pleasure in being allowed to second this vote of thanks, which I do with my whole heart. Professor Aitchison is one of my oldest friends in the profession, and not only my personal feeling prompts me to speak warmly on behalf of him, but also my feeling of the manner in which he has always kept before us the highest aims of the art. Mr. Aston Webb has said so much, and so well, on that point that he has hardly left anything for me to say; but there is one point I would refer to that he did not touch upon, and that is the remarkable series of lectures on architecture which Professor Aitchison has delivered at the Royal Academy. I hope that those lectures will eventually be published in a permanent form, and be open to all the world; they will be found, I believe, to be a most valuable *résumé* of what you may call the critical history of architecture—not merely laying down the history, but drawing the lessons from it, which are the great use of the study of the history of architecture; and I think that he brought to those lectures a very remarkable amount of intellectual perception and intellectual labour. I desire, Sir, to second most heartily the vote of thanks which Mr. Aston Webb has proposed.

The vote of thanks was carried by acclamation.

On Tuesday Professor Aitchison addressed the following letter to his successor in the Presidential chair, and extracts from it were read to the guests assembled at the Annual Dinner that evening:—

150 *Harley Street, W.: 27th June* 1899.

Dear Mr. President,—I hope you will make my excuses and express my sincere regret that I am unable to be present to-night, but I am laid up with synovitis, and the doctor will not hear of my coming.

The Dinner was to have been held during my term of office, although it was unavoidably postponed; but through your amiability I was invited to preside. You may picture to yourself the keen disappointment I feel in not being able to be present when we have been favoured with so many distinguished personages, and when there are so many of our brother architects to whom I desire to address my thanks on retiring from the distinguished position to which they had elected me. It is an occasion when one may say a few words in praise of the art we follow, and also about the great institution to which we all belong.

Government did us the honour of asking the

Institute to nominate the competitors for the new central public buildings at Kingston, Jamaica, in 1896; also for the new Government offices in London in 1898; and the Corporation of the City of London have also done us the honour of asking us to furnish the names of competitors for their new Criminal Courts in the City of London.

I have no hesitation in saying that the foundation of this Royal Institute has done much to raise the status of the profession, and that the examination it started some twenty years ago has greatly stimulated the students of architecture to energetic exertion.

Architecture is a peculiarly patriotic art: it not only dignifies and embellishes cities where its monuments are erected, and causes them to be spoken about throughout the world, but it compels all who wish to see them, even in ruin, to come to the city itself. If you want to see the ruins of the masterpieces of Greek architecture you have to go to Athens, to Arcady, or Asia Minor. Not only does every architect desire to see English architecture foremost in the art, but also every one of the distinguished visitors we have here; so I hope that no exertion will be wanting in our architects, when they have a monument to erect, to make it perfect, and that every one of our distinguished visitors will endeavour to procure the noblest building for himself or his city, and will cherish and applaud the architect who has given it to him, for it appears to me that in all the fine arts the works done are excellent in proportion to the knowledge of the lovers of the art. — Yours sincerely, G. AITCHISON.

W. Emerson, Esq., President R.I.B.A.

The New President.

Before the Meeting separated on Monday, the Chairman, on behalf of the Institute, warmly congratulated Mr. William Emerson on his accession to the Presidency. The new President, who on rising received a very hearty greeting, thanked the Meeting for their kind and encouraging reception. He had been, he said, Hon. Secretary of the Institute for several years, and the fact of his election as President proved, he hoped, that he had not been remiss in the duties of the post he was now vacating. He had a deep sense of the great responsibility and the great honour that attached to the Presidential Chair. He felt also some trepidation in taking up the post when he thought of the names of those who had gone before him. They represented so many great and honoured men, learned scholars, gifted artists, that it was a difficult post to fill. He trusted he might meet with the kind consideration of members in all his actions.

Sir L. Alma-Tadema, R.A.

With reference to the vote passed at the Meeting of the 12th ult. congratulating Sir L. Alma-Tadema, R.A., on his recent honours, the following letter has been received, and was read to the Meeting last Monday:—

17 *Grove End Road, St. John's Wood, N.W.:*
15th June 1899.

DEAR SIR,—In answer to your letter of to-day's date, I beg to say that I am much gratified by the General Meeting of the Institute of the 12th inst. voting such welcome congratulations on the occasion of my knighthood.

I shall feel much obliged if you will find an opportunity to lay before the members the expression of my sincere gratitude for the kind thoughts they expressed on my behalf.—Believe me, Dear Sir, Yours very truly,

The Secretary R.I.B.A. L. ALMA-TADEMA.

The Annual Dinner.

The Annual Dinner, duly held on the 27th ult. at the Whitehall Rooms, Hôtel Métropole, passed off very successfully, members and guests present numbering altogether 160. As already stated, the retiring President, Professor Aitchison, R.A., who was to have taken the Chair at the function, was suffering from indisposition and unable to attend. His place was taken by the new President, Mr. Wm. Emerson, who took an early opportunity of reading to the guests the letter from Professor Aitchison above printed, and giving expression to the sympathy all felt with the Professor in the unfortunate cause of his absence. Lord Wemyss, Mr. Akers Douglas, Sir W. H. Preece, and Col. and Sheriff Probyn had intended to be present, but were unfortunately prevented at the last moment. The President was supported on his right by the Bishop of Ely, Messrs. Charles Barry and J. Macvicar Anderson, the respective Presidents of the Royal College of Physicians, the Royal Society of Painters in Water Colours, the Incorporated Law Society, and the Surveyors' Institution, Sir Wm. Richmond, the Dean of St. Paul's, Sir John Taylor, the Master of the Plumbers' Company, Mr. James Brooks, and the Vice-Chairman of the London County Council; on his left were Sir Richard Temple, Mr. Penrose, Sir Alexander Binnie, Messrs. W. M. Fawcett and G. F. Bodley, the Dean of Westminster, Sir Henry Trueman Wood, Mr. T. W. Russell, M.P., the President of the Royal Institute of Painters in Water Colours, Mr. Aston Webb, Archdeacon Sinclair, Mr. Thomas Brock, the President of the Royal Institute of Ireland, and Mr. Ernest George. During the evening a selection of music was performed by the Leoni Ladies' Quintette.

The following is a complete alphabetical list of members and guests present:—

Mr. D. Comba Adamson; Mr. J. Macvicar Anderson [*F.*], F.R.S.E., *Past President*; Mr. Richard Armstrong [*F.*]; Mr. Frank T. Baggallay [*F.*]; Mr. Thos. J. Bailey [*F.*]; Mr. Charles Barry [*F.*], F.S.A., *Past President, Royal Gold Medallist*; Mr. C. E. Barry [*A.*]; Mr. W. C. Beetles; Sir Alexander Binnie [*H.A.*]; Mr. G. H. Blakes-

ley; Mr. Thomas Blashill [*F.*]; Mr. G. F. Bodley [*F.*], A.R.A., *Royal Gold Medallist*; Mr. S. Bolton; Mr. Thomas Brock, R.A.; Mr. C. W. Brooks [*A.*]; Mr. James Brooks [*F.*], *Past Vice-President, Royal Gold Medallist*; Mr. J. M. Brydon, *Vice-President*; Mr. R. H. Burden [*F.*]; Mr. J. J. Burnet [*F.*], A.R.S.A.; Mr. J. T. Cackett [*F.*]; Mr. T. M. Cappon [*F.*], President of the Dundee Institute of Architecture; Mr. Arthur Cates [*F.*], *Past Vice-President*; Mr. Arthur Chandley; Mr. T. C. Cheesman; Dr. Church, President of the Royal College of Physicians; Mr. Thomas E. Collcutt [*F.*]; Mr. H. H. Collins [*F.*]; Mr. W. G. Cooke [*A.*]; Professor Corfield [*H.A.*], M.D.; Mr. F. J. Corfield; Mr. Alfred Culshaw [*F.*]; Mr. E. C. Davies; Mr. Campbell Douglas [*F.*], *Past Vice-President*; Mr. Thomas Drew [*F.*], President of the Royal Institute of Architects of Ireland; The Right Rev. the Lord Bishop of Ely [*H.A.*]; Mr. William Emerson, *President*; Mr. C. Evans-Vaughan [*F.*]; Mr. W. M. Fawcett, F.S.A., *Vice-President*; Mr. Lawton R. Ford [*A.*]; Mr. Frank Fox [*A.*]; Mr. George Frampton, A.R.A.; Mr. Starkie Gardner; Mr. Ernest George [*F.*], *Past Vice-President, Royal Gold Medallist*; Mr. James S. Gibson [*A.*]; Mr. William Glover [*F.*], President of the Northern Architectural Association; Mr. Alex. Graham, F.S.A., *Hon. Secretary, Past Vice-President*; Mr. G. E. Grayson [*F.*]; Mr. Arthur Green [*F.*]; Mr. Leslie W. Green [*A.*]; Mr. E. J. Gregory, R.A., P.R.I.; Mr. Alfred Griffin; Mr. John Griffiths; Mr. Albert L. Guy [*A.*]; Mr. Leslie H. Gwyther; Mr. W. W. Gwyther [*F.*]; Mr. Edward Hanson; Mr. Henry T. Hare [*F.*]; Mr. C. Forster Hayward [*F.*], F.S.A.; Mr. F. H. A. Hardcastle [*A.*]; Mr. Christopher Harston [*F.*]; Professor Hauszmann, *Hon. Corr. Mem.* Buda-Pest; Mr. Frederick Hellard; Alderman Richard Hind, Master of the Plumbers' Company; Mr. George T. Hine [*F.*]; Mr. Francis Hooper [*F.*]; Mr. George Hornblower [*F.*]; Mr. I. G. Hossack; Mr. Marcus B. Huish; Mr. F. G. Humphreys; Mr. E. F. Hunt; Mr. F. W. Hunt [*F.*]; Mr. John Hunt; Mr. Charles Val Hunter [*A.*]; Mr. B. Ingelow [*F.*]; Mr. E. A. Johnson [*F.*]; Mr. George Judge [*F.*]; Mr. Samuel Knight [*F.*]; Mr. H. V. Lanchester [*A.*]; Mr. Wm. Leggott; Mr. Ernest W. Lees; Mr. G. A. Bligh Livesay [*F.*]; Mr. Berkeley Margetts, President of the Incorporated Law Society; Mr. Alfred Mart; Mr. E. H. Martineau [*F.*]; Mr. A. J. Meacher [*A.*]; Mr. Gaetano Meo; Mr. J. B. Mitchell-Withers [*A.*]; Mr. H. Percy Monckton [*F.*]; Mr. Edward Monson [*F.*]; Mr. Howard C. Morris; Mr. A. G. Morten; Mr. Ed. W. Mountford [*F.*]; Mr. W. Hilton Nash [*F.*]; Mr. James Neale [*F.*], F.S.A.; Mr. E. A. Ould, President of the Liverpool Architectural Society; Mr. Charles A. Owen [*F.*]; Mr. E. H. Oxenham; Mr. A. Wyatt Papworth; Mr. W. Kaye Parry [*F.*]; Mr. F. C. Penrose [*F.*], F.R.S., Litt. D., D.C.L., *Past President, Royal Gold Medallist*; Mr. E. W. Poley [*A.*]; Professor W. Ramsay, F.R.S.; Mr. Gilbert R. Redgrave; Sir W. B. Richmond [*H.A.*], K.C.B., R.A.; Mr. T. M. Rickman [*A.*], President of the Surveyors' Institution; Mr. R. Fabian Russell [*F.*]; Mr. T. W. Russell, M.P.; The Very Rev. the Dean of St. Paul's; Mr. W. H. Seth-Smith [*F.*]; Mr. C. H. Shoppee [*F.*]; The Ven. Archdeacon Sinclair; Mr. John Slater [*F.*]; Mr. Joseph Smith [*F.*], President of the Sheffield Society of Architects; Mr. J. Osborne Smith [*F.*]; Mr. P. Gordon Smith [*F.*]; Professor T. Roger Smith [*F.*]; Mr. N. J. Stanger [*A.*]; Mr. H. Heathcote Statham [*F.*]; Mr. Richard Strong, Vice-Chairman of the London County Council; Mr. W. H. Strudwick; Mr. Arthur Sykes [*A.*]; Mr. J. J. Talbot; Mr. Augustus W. Tanner [*A.*]; Mr. Henry Tanner [*F.*]; Sir John Taylor [*F.*], K.C.B.; Sir Richard Temple, Bart., G.C.S.I.; Mr. A. Hessell Tiltman [*F.*]; Mr. R. Frank Vallance [*F.*]; Mr. E. M. Bruce Vaughan [*F.*]; Mr. W. T. Walker; Mr. Paul Waterhouse [*F.*]; Mr. E. A. Waterlow, A.R.A., President of the Royal Society of Painters in Water Colours; Mr. A. M. Watson [*A.*]; Mr. Thomas Henry Watson [*F.*]; Mr. Aston Webb [*F.*], A.R.A., *Past Vice-President*; Mr. R. Douglas Wells; The Very Rev. the Dean of Westminster; Mr. T. Barnes Williams [*F.*]; Mr. Alfred Wills; Mr. W. G. Wilson [*A.*]; Mr. J. T. Wimperis [*F.*]; Mr. R. Winder; Sir Henry Trueman Wood; Mr. H. A. Woodington [*A.*]; Mr. Charles Woodward; Mr. Wm. Woodward [*A.*]; Mr. Wm. Young [*F.*]; Mr. Clyde Young; Mr. W. J. Locke, *Secretary*, and other officials of the Institute, and representatives of *The Builder*, *The Times*, *Daily News*, *Standard*, and the Central News Agency.

In proposing the usual loyal toasts, the President referred to the fact that the Queen and the Prince of Wales were both Patrons of the Institute. To Her Majesty the Institute owed the privilege of nominating the recipient of the Gold Medal for Architecture graciously presented by Her Majesty annually since 1848. The late Prince Consort and H.R.H. the Prince of Wales had frequently testified their interest in the affairs of the Institute, on occasion attending its meetings and presiding over their proceedings.

Mr. Aston Webb, A.R.A., *Past Vice-President*, gave the toast of "The Houses of Parliament." As loyal Englishmen they were grateful to their legislators for the time and ability they gave to the service of the country, but as members of the Institute they asked no favour from Parliament for themselves. They were not desirous of any legislation for artists, and, while delighted to see Parliament carry on the laws of the country, they did not ask for any laws for themselves. With the House of Lords he was afraid artists had comparatively little to do. The late Lord Leighton was appointed a peer, but unfortunately for them, and unfortunately for the House of Lords, he was not spared to take a seat in that assembly. Had he done so he would have been able as a member of that House to take part in the discussion of art questions when they arose, and possibly he might have been able to give a certain seriousness to the discussion of those questions which was not always to be found in legislative assemblies. With the House of Commons they had a closer connection, as from time to time architects had been members. As architects, they were agreed that it was advisable that architecture, as well as other sciences and arts, should be represented in the great popular chamber. There was no place where matters affecting architecture were so often dealt with as in the House of Commons. Apparently dry and uninteresting Bills were introduced by legislators dealing with the building of our large towns, and in these Bills some small clause might have the most disastrous effect upon the design and arrangement of buildings. Without the slightest wish to injure architecture, such clauses might be passed unless there were some one on the spot who could represent to the Legislature the bad effects they might have. A Bill had only within the last few weeks passed the House of Commons which would greatly affect the question of buildings in the Metropolis, and they were indebted to every one in that House who would be

so good as to take an intelligent and active interest in architectural matters. They had also within the last two years had a scheme proposed by the Government for beautifying the part of London in which they were now assembled, and the Government had done the Institute the compliment to consult them in the matter. He thought he was speaking the mind of members when he acknowledged the courteous manner in which architects and the Institute had been treated during the negotiations.

The Right Rev. the Lord Bishop of Ely [*H.A.*] responded on behalf of the House of Lords, and hoped that when any question affecting architecture came before that body it might be dealt with in a way satisfactory to the Institute and to the great profession of which its members were students, masters, and professors. There was one point that he might fairly say connected the Parliament of this country with the noble science of architecture. That was the magnificent building, the noblest building in modern times, in which Parliament had the honour of meeting, designed by a man upon whom it reflected the highest credit, and whose son occupied a high place in the Institute.

Mr. T. W. Russell, M.P., responding on behalf of the House of Commons, said that was the first time in his life that he had met a body of gentlemen who wanted nothing from Parliament. He confessed that he found himself in a unique position, because he had never found any company of gentlemen in any part of this country, and certainly not in his own, who had nothing to ask from the Legislature. There were two questions, neither of them party matters, in which the Institute was interested, which he hoped the present Parliament would deal with before the end of its term. The first was the question of the housing of the working classes. He had the honour to serve a department in the State in which the Public Health Act and the Housing of the Working Classes Act of 1890 constantly came up for consideration, and no patriotic man could look with complacency on things as they were at present. The masses of the people were living in a way in which no gentleman would like either his horses or his dogs to live. This great country, rich beyond the dreams of avarice, must face the problem and see what could be done to remedy the evil. The Act of 1890, under which these things were done, was in the first place a most costly Act, and public-spirited municipalities who desired to put it into operation and improve the condition of the masses of the people in our great centres of population were met and oftentimes deterred by the enormous cost of operations under that Act. He said it was the duty of Parliament, regardless of party, because it was in no respect a party measure, to face an issue like this promptly, and endeavour to do something to alleviate the lot of the masses of the people who were compelled to live in this way. The next question, equally a non-party question, to which he would refer was the amendment of the Public Health Acts. It was now twenty or twenty-five years since these Acts were passed: their defects had now been proved, and it was high time that Parliament should once more deal with this question of the public health, and put greater facilities in the way of public bodies desirous of doing all they could for the health of the people. These were non-party questions, and the House of Commons, even in its highest party tantrums, always sought the public good. It never showed a stronger purpose than when it faced a non-party issue, and set about to do something for the great masses of the people.

Mr. W. M. Fawcett, F.S.A., *Vice-President*, proposing the toast of "Art and Science," referred to the two exhibitions of paintings recently held, the Rembrandt exhibition at Burlington House and the Turner exhibition at the Guildhall Gallery. No one could go and sit quietly and calmly and study such exhibitions as these without having his nature refined and ennobled by doing so. As to Science, they saw in the recent operations in Egypt how even the development of science in war might have the most beneficent results, while the discovery of the Röntgen rays had done enormous service in the alleviation of human suffering, and the liquefaction of hydrogen and air promised the greatest benefits to the race.

Mr. E. A. Waterlow, A.R.A., President of the Royal Society of Painters in Water Colours, said it was a great privilege to respond on behalf of Art in so distinguished an assembly. That Institute, whose generous hospitality they had all enjoyed, represented the very oldest of the arts—that of architecture, and he was asked that evening to represent the younger but still somewhat venerable art of painting. Of the art of painting every painter had a good deal to say, and he confessed it was somewhat of a relaxation to talk about a branch of art with which he was not quite so familiar. It was difficult to realise the tremendous effect upon civilisation that architecture had had. From the noblest edifice erected for the purposes of a temple to the humbler buildings which served as simple dwelling-places, all were the work of the architect. Our cities were dependent upon architecture for their very existence. Much, however, as they owed to architecture, let it not be thought that he considered architects perfect or unassailable. Their brethren of the brush had a very grievous complaint to make about them. Not content with employing their genius in the construction of magnificent exteriors and interiors, they had of late taken to decorating the walls of such interiors in such a manner that the poor painters had very little chance of being represented on those walls. He alluded to the modern practice of dividing the walls into panels, on which were hung costly silks and tapestries,

and on which it was considered sacrilege to place a mere oil or water-colour drawing. He asked them, did they consider it a brotherly action thus to give the preference to the upholsterer over the artist? How could a mechanically repeated arrangement of sunflowers or tulips, in however costly a material, satisfy their intellects in the same way as the contemplation of beautiful works by an Alma Tadema, a Waterhouse, or Sir William Richmond! He trusted they would forgive this little grumble; he knew the feeling was shared by many of his *confrères*, and he was delighted with the opportunity of setting it before them as food for their reflection.

Sir Alexander Binnie [*H.A.*], responding for Science, remarked on the vast strides which had been made since a hundred years ago. If they contemplated the discoveries of Watt and of Arkwright, not only in their scientific, but in their social aspect, and saw how those discoveries carried this country triumphant through the great struggles which it had to undergo at the time of the French Revolution, and brought us out of that struggle a dominant and great manufacturing power, he thought they must all acknowledge that in these respects Science had offered to the country a great and useful service. In recent times Science had contributed perhaps more directly than ever before to the health and welfare of mankind by the discoveries in regard to micro-organisms with which engineers had constantly to deal, organisms which did so much to remove the effete matter of civilisation and promote the health of our enormous communities.

Sir Richard Temple, Bart., G.C.S.I., proposed the toast of "The Royal Institute of British Architects and the Allied Societies." He said he had to couple with the toast the names of their President and of Mr. Thomas Drew, President of the Royal Institute of Architects of Ireland. The Institute of Ireland was an Allied Society, which was doubtless included in the toast because all Englishmen present would desire to testify to their fellow-countrymen in the Emerald Isle their sympathy with Irish art, from its glorious commencement in past ages down to the present moment. But the Allied Society which he was particularly commanded to mention to them on that occasion was, first, the Institute of Architects in New South Wales. This was a happy moment for the inclusion of that Institute in the toast, because with the new Australian Federation they would be obliged to have a new capital, which would be sedulously segregated from any of the existing capitals. Therefore, with a new capital —a federal capital—which would be the Queen of the Antipodes, what a field there would be for architects! A second possible Allied Society over the seas was that of Johannesburg. That would be a hopeful omen for the future, and show that the Johannesburgers were quite intent on getting their rights; and when they had got them, why, of course, the first thing they would do would be to build a new capital, with public buildings, another grand field for the architects of Great Britain. To revert to the affairs of their own Institute, outsiders like himself were glad to find that though it might not be part of their original charter, yet of late years they had provided that all young men admitted to their honoured ranks professionally should pass professional examinations in all branches of science and art related to architecture. As one of their heartiest well-wishers, and one who had had the honour more than once of addressing them in their lecture-rooms, he prayed to the All-wise Disposer of events that for the sake of their country they might always be artists first and fundamentally, as well as builders, architects, and civil engineers. They should remember that the great men departed, who had adorned our land with so many imperishable monuments, were all artists first. Then he prayed that they might be, as their predecessors had been, and as he hoped their successors would be, inspired with the grand idea, the subordination of parts to the principal effect —for effect was everything in matters which concerned art. Then he prayed that they might always look to perspective—that is to say, that they might consider not so much how a thing would look by direct vision as by oblique. They had some grand instances of that in England. He wished his respected friend Mr. Alfred Waterhouse had been present to hear him declare that the most signal instance of that was to be found in his building at South Kensington. Then he hoped that they might always have the national idea of architecture. Whatever their buildings were, let them not be French or German or Italian, but English. He said that without derogating from foreign architecture, but our buildings must be suited to the rough, hardy nature of our people and to the climate of our country. Then he prayed that our architects might not be too much interfered with by the civil authorities. As a practical man, he knew the irreparable damage which had been done to some of our finest buildings by interference of this kind. Let those responsible explain to the professional man what was wanted, and leave him to carry it out. He could point to buildings in this metropolis which had been utterly spoiled by one-sided interference of this character. Before he resumed his seat he would like just to point out to them one instance which fulfilled all the principles he had ventured to pray for. The Bishop of Ely had very properly mentioned the finest structure in England and in the world. He (the speaker) had seen, he thought, all the finest structures in the world, and the finest of them all was our own Palace of Westminster. He was proud to say that, he believed, in the presence of the son and grandson of the architect. That building had breadth and sim-

plicity of outline, to which was subordinated an infinitude of beautiful detail. It was the one building which had the true idea of the Gothic, later Gothic, English Gothic. It was also a building which was truly national—unmistakably national—and adapted to the climate and atmosphere of the Thames; and it was a signal instance, he believed unequalled in the world, of grandeur and breadth of effect, whether seen directly or obliquely in perspective. Now, if this was true, he might claim for it that it combined all the merits of which architecture was capable. He said that quite advisedly, having, as his friend Mr. Russell knew, seen a good deal of it continuously for many years. In conclusion, he mentioned that he first became acquainted with their Chairman, Mr. Emerson, many years ago, when that gentleman was importing into our Eastern Empire the best principles of British art.

The PRESIDENT, in responding to the toast, said that after the eloquent speech of Sir Richard Temple there was really little left for him to say. Some time ago he was arguing before a committee against the insertion in builders' contracts of a clause binding the builder to pay trade-union wages. He was rather startled by a man getting up and saying that he ought to be ashamed of himself for arguing so, because he was a trade unionist himself. He denied it, but the man said he could prove it, as he was a member of the Institute of Architects, and there was a Bill in Parliament for the purpose of legalising, registering, or licensing architects. "What is this," he said, "but trade unionism?" Of course, he (the speaker) had to point out that the Bill was brought forward by a body of men, some of whom he believed were architects, but a body which had nothing to do with that Institute, and that the Institute had always opposed the Bill, and had spent much money in doing so, for sufficient reasons, which he could not enter upon at present. It was true that any man could now call himself an architect if he liked. No doubt that was an evil, and required a remedy. But they did not hold that this ill-considered Bill would alleviate the evil at all. A much more beneficial effect would, it was hoped, be produced in the future by certain steps which for various reasons had already been taken. They had now, as all present knew, a compulsory examination for the Associate membership of the Institute. No young man could become an Associate member now without passing a severe examination as to practical and theoretical building work in connection with architecture. With regard to the heaven-born gift of artistic design, one could not by examination, or by letters after the name, F.R.I.B.A. or A.R.I.B.A., guarantee the possession of this divine gift. But they felt that the letters F.R.I.B.A. or A.R.I.B.A. after the name of an architect might in a very few years have as much effect in enabling the public to distinguish between a qualified and an unqualified architect as the letters M.R.C.S. and L.R.C.P. had now in enabling the public to distinguish between a properly qualified physician or surgeon and a quack. The founders of the Institute, among whom were well-known men, such as Donaldson, Barry, Decimus Burton, Hardwicke, Parker, and others, with Earl de Grey as first President, when they obtained the charter in the year of the Queen's accession, had a loftier aim, he was sure, than that of founding a trade union. Their object was the advancement in the highest sense of the art of architecture and the glory of the British race. What expressed to us to-day more clearly than anything else the greatness or littleness, the wealth or poverty, the intellect or ignorance, the refinement and culture or brutality and barbarism, of nations that had gone, was the architectural remains that we found existing. If, therefore, the founders of the Institute had the idea in their minds so to encourage the state of architecture, and so to improve the architecture of this nation—this empire—that in the end our monuments should tell the history of our race, and also explain the wealth, the intellect, the refinement that our race possessed, then he said they were acting with the view of enhancing the glory of the British Empire. That, however, was a very high ideal, and it was in the sequel—the wearisome work and endeavour through a long time—that the high ideal appeared all dimly, and that the attainment of such an end seemed very far away. Nevertheless, their Institute had, from time to time, taken steps towards the attainment of this end. They had heard of some of those steps. There was the examination, now compulsory on men seeking to join the Institute and to practise the art of architecture. Her Majesty the Queen also gave a gold medal with a view to furthering the interests of architecture by honouring the men selected by the Institute as the most worthy recipients. Prizes and medals were annually awarded so as to encourage a keen interest in the art among students, and travelling studentships had been instituted with a view to inculcating a lofty ideal among young men. They had papers on all sorts of subjects, ranging from the highest art in connection with architecture to the various branches of science with which it was concerned. The object was to influence architects in the best possible manner with regard to the national importance of architecture, and through the architects also to influence the public, to produce a keen appreciation of the architecture of the country, and through the public to influence the Government of the country and those authorities who had buildings of national importance to deal with. Therefore he thought that when in their corporate capacity they had men who had been brought up with a training fitting them to become members of the Institute, it was

right that the chief function of their Institute should be to express with an unfaltering voice its firm opinion on matters connected with architecture of national importance. Whether it was a question of the preservation of our national monuments, or the laying out of new streets and of new districts in the metropolis and our large towns, or the proper disposition of building sites for important structures, or the arrangement of such schemes for providing dwellings for the poor as were mentioned by Mr. Russell, or the attainment of plans and designs for important public and Government work, it was important that their Institute's voice should be heard—all the more important because in this country we had no Office of Fine Arts as they had in France, where architectural subjects were looked into carefully by men competent to deal with them. In this country it was difficult to obtain the assistance or the conjoint work of an architect and an engineer in any important structure. In France, under the arrangements of the Ministère des Beaux-Arts, they were able to do this immediately, and in the new bridge over the Seine architects and engineers worked together. But though architects should advise the public authorities, there was one function that he did not think belonged to their Institute. They had no right to offer to prepare designs or give designs to any public body whatever. That was a matter for arrangement with the right professional men. With regard to the growing influence of their Institute, he was glad to note that the Government had of late years consulted them on a number of important points. In the letter which he had received from Professor Aitchison, announcing his inability to attend, that gentleman pointed out that during his Presidency the Government had done them the honour to ask the Institute to name architects for the new Government buildings in Jamaica, and also for the new Government offices in London; and the Corporation of the City of London had also done them the honour to ask them to nominate architects for the new Central Criminal Court at the Old Bailey. He had no hesitation in saying that the Institute had done much to raise the status of the profession. They had made arrangements by which they had obtained the alliance of important bodies in large provincial towns, and they had even had an application from Johannesburg to join them. From all this they would see that the steps the Institute had taken from time to time, although mistakes might have been made and their efforts sometimes have been abortive, had nevertheless been in the direction of carrying out the idea of the founders, the advancement of the art of architecture, the encouragement of the study of architecture, and the enhancing of the beauty of the public buildings of England. There was one other point which he would like to mention. Owing to the increase of their membership and the extended work of the Institute, their home in Conduit Street had for some years been too small and incommodious. It was certain that they would not be able to carry on the work much longer in that place. Sir John Soane had given £750 for the encouragement of the work of the Institute, but to provide a suitable building would cost a great deal of money. In 1837, when the Institute was founded, there were 170 to 180 architects in London. There were now over 1,400. In the year of the Charter there were eighty-one Fellows and twenty honorary members in the Institute. There were now, in 1899, 1,616 members and 125 honorary members. The Institution of Civil Engineers had managed to build themselves a magnificent home. So had the Surveyors' Institution and the Mechanical Engineers. Of course, architects were a poor race. It was not often they managed to make large fortunes. But he was reminded of a charity sermon preached by Dean Swift, who took as his text, "He that giveth to the poor lendeth to the Lord." "Now," he said, "you are all good Christians enough to be satisfied with the security; therefore down with the dibs." He was sure there must be some wealthy man connected with the Institute and interested in architecture. Supposing they started a building fund, such a wealthy member would surely have faith enough in the security to advance the money. At any rate, it was a subject well worth consideration. They would see if among them they could formulate some practicable scheme which would bring about in the beginning of the new century the beginning of a home for the Royal Institute of British Architects.

Mr. Thomas Drew, R.H.A., President of the Royal Institute of Architects of Ireland, responded on behalf of the Allied Societies. He assured the Chairman of their loyal adhesion to the Institute and to his rule during his year of office. He supposed he was called on to respond because the President of the Johannesburg Society was not present to do so. The accession of allies from beyond the seas showed the tendency to make the Institute—he would not say an Imperial Institute, because that was not a pleasant phrase, but, at all events, a national Institute. The Institute had progressed most successfully through this wise policy of enlisting Allied Societies so as to make the architects of the whole kingdom and of the colonies one. Since the early days he could remember, small jealousies had passed away, provincialism had passed away, and there was good fellowship everywhere. There was no town in which a member of the Royal Institute of British Architects would not find a friend ready to receive him, to give him information, and to correspond with him. Outsiders were not aware of the bond of union that existed among British architects all over the empire.

Mr. J. Macvicar Anderson, F.R.S.E. (*Past President*), said that the toast which had been

committed to his care—that of their Guests—he proposed with great pleasure, the more so that it required neither oratory nor argument to commend it. He thought it extremely kind of their guests to accept the hospitality of men who were sometimes, it is true, referred to as artists, but who were not infrequently regarded as a superior sort of bricklayers or educated carpenters! Only the other day, indeed, an eminent artist, who held a prominent position and who was not a hundred miles from the spot on which he stood, published a letter in *The Times* in which he described architects as builders. Now, he confessed to being one of those who had always maintained that whatever else an architect might be, to be worthy of the name he must be an artist. Having, however, had the pleasure of sitting next to the eminent artist to whom he had referred, he had been enlightened by Sir William Richmond as to the sense in which he had applied the word builder to architects—a sense which, he believed, had been misunderstood—and he was glad to have the opportunity of saying, what he honestly believed, that the term was not used in any sense that was derogatory to architects or architecture, but the reverse. It was, indeed, easy to understand that if the description meant one who could not only delineate his conceptions on paper, but could also execute them to some extent in plaster or other materials, it was one which architects might accept in the sense in which it was used—as one of honour. In whatever light, however, their guests might regard them, whether as artists, scientists, or craftsmen, he had great pleasure in heartily welcoming them, and in associating with the toast the name of one to whose words architects might listen with profit as well as pleasure, the Very Rev. the Dean of St. Paul's. A few Sundays since it had afforded him gratification to listen to the "dear old Dean," as he had well been called, reading the Lessons in a voice which, despite his years, was easily heard throughout the vast area of the Cathedral. Long might he be spared to discharge efficiently the high duties of his sacred office.

The toast was responded to by the Dean of St. Paul's in felicitous terms, and the guests shortly after separated.

Members of Council: Compulsory Retirement [p. 446].

Referring to the discussion at the meeting of the 17th ult. Mr. J. ALFRED GOTCH [*F.*] writes:—

Whatever may be said for or against the compulsory retirement of a portion of the Council every year, do not let us be under any misapprehension in comparing our elections with those of public bodies. It is not, after all, compulsory retirement which is the point at issue, but ineligibility for re-election. It is quite true that on many public bodies, such as urban and rural district councils, the rule prevails that one-third of the members retire every year, although in many cases the whole council retires every third year. The point is that in either case *every member is eligible for re-election*. In our case the whole Council retires every year, and our system is therefore at the present time on all-fours with that obtaining on all popularly elected bodies. But, to continue the analogy, it must be pointed out that the depriving a person of the privilege of standing for re-election is, in the case of public bodies, only resorted to as a punishment for serious malpractices during an election.

NOTES, QUERIES, AND REPLIES.

The Church of S. Donato at Polenta.

From JOHN HEBB [*F.*]—

The church of S. Donato at Polenta, near Ravenna, in the province of Forli, dates from the eighth century, and there is a document in existence, dated A.D. 976, referring to the church. Polenta was the birthplace of Francesca da Rimini, daughter of Guido da Polenta, lord of Ravenna, immortalised by Dante in the *Inferno* (Canto V.), and is said on somewhat dubious evidence to have been at one time the residence of Dante.

A few years ago it was proposed to pull down the church and replace it by a new one, but the Commune of Bertinoro and the province of Forli, in which the church is situate, took measures for its preservation. At a meeting of the provincial council on December 20, 1889, the restoration of the church was strenuously advocated by the illustrious Aurelio Saffi, who in the course of his remarks exclaimed, "What Italian would not desire to see preserved and honoured the church in which Dante worshipped?" The church was scheduled by the Italian Government as a national monument, and underwent a thorough restoration, the expense being defrayed by the Education Department, assisted by private contributions. The work undertaken included the restoration of the roof, the nave, south aisle, and the western apse, and all that remains to be done is the restoration of the apse on the left of the entrance to the church and the rebuilding of the campanile. On reading this description one wonders how much remains of the church where Dante worshipped, and whether it would not have been better to have pulled it down and rebuilt it.

The capitals of the columns of the arcade are, according to Cav. Santarelli, the most important and characteristic parts of the edifice; they are of local stone, some being cubiform and some square (a dadi), and are variously ornamented with conventional foliage, geometrical designs, interlaced ornament, and grotesque figures of monsters and animals rudely executed in low relief.

Certain figures of baboons rather than men, a kind of hippogriff, and a horrible sea crab especially attract attention. Of the castle only a few remains are left, adjoining which is a miserable squatter's hut. Was Dante ever resident at the castle at Polenta? Did he worship in the little church? There is no document to attest this fact, but it is nevertheless not improbable. Tradition, which sometimes errs but sometimes embodies historical incidents, believes in it, and also that Francesca da Rimini resided here; a a cypress which lifts its solitary head on one of the hills and overlooks the surrounding valley, which can be seen at a great distance, and which probably replaces others planted there at different times, is called the cypress of Francesca.

LEGAL.

Architects' Charges: Contract not under Seal.

START *v.* THE WEST MERSEA SCHOOL BOARD.

This was an action in which Mr. Joseph William Start, an architect, of Colchester, sought to recover from the defendant School Board a sum of £473 5*s.* 8*d.* for professional services rendered in having prepared plans and done other work in connection with the enlargement of the schools at West Mersea. The defendants denied that the plaintiff had done the work claimed for. They said that if there was any contract between the parties the plaintiff had not fulfilled its conditions. They also said that the amount claimed was excessive, and set up a legal defence that if there was a contract it was not under seal and could not be enforced against them. The facts, as reported in *The Times* of the 26th June, are as follows:—

In 1897 it became necessary to enlarge the schools at West Mersea, and the plaintiff was interviewed by the chairman of the School Board, and after some negotiations it was arranged that the plaintiff should prepare plans for the proposed enlargement, and that he should act as clerk of the works and superintend the construction of the building. The plaintiff therefore prepared plans, attended various board meetings, and did other work in connection with the matter; but when the builders' tenders came in the defendants declined to carry out the work on the plaintiff's plans on the ground that the lowest tender was for a larger sum than was estimated. Another architect submitted plans, which were accepted, and the building was then constructed. The plaintiff now claimed for the work he had done in connection with these schools. The defendants' case was that it was stipulated with the plaintiff that the total cost of the building to be done was not to exceed £3,000, which was subsequently reduced to £2,000, and the plaintiff was only to be paid in the event of his providing plans of buildings which could be erected at that cost. In that case the plaintiff was to receive 4½ per cent. on the cost of construction, and no more. If he did not provide plans which complied with these conditions he was to receive nothing at all. The plans did not comply with the terms of the arrangement, and so the defendants declined to pay, as they said that they had made no use of them, and had derived no benefit from them. They also said that the plaintiff was asking much more than the 4½ per cent. to which he would have been entitled had the school been constructed on his plans.

After hearing the evidence, the jury found a verdict for the plaintiff for £150, and judgment was reserved.

On the 24th June, Mr. William Graham (for the defendants) argued that the plaintiff was not entitled to recover because the contract was not under seal.

Mr. Jelf, Q.C. (for the plaintiff), said that the jury had found that the defendants had got material benefit from the plaintiff's work; therefore the contract was an executed contract.

Mr. Justice Wills, in giving judgment on the legal defence which had been set up, said that the claim of the plaintiff took the form of an action for services rendered, but there was no express contract to pay for such services. The only real contract between the parties was one expressed in a resolution by the defendant corporation to pay the plaintiff 4½ per cent. on the cost of construction of the buildings to be erected. The action was in substance an action for breach of that contract, which was not under seal. That contract had never become an executed contract, but was an executory one, and did not come within the exception suggested. The learned Judge said that he would have been glad if he could have taken a different view of the case, for the objection that the contract was not under seal was not one with which he could have sympathy. The objection, however, had been taken, and he could not alter the law. Substantially the foundation of this action was an executory contract, and judgment must be given for the defendants with costs, the plaintiff to have the costs of the issues on which he succeeded.

MINUTES. XVI.

At the Sixteenth General Meeting (Ordinary) of the Session, held Monday, 26th June 1899, at 8 p.m., Mr. W. M. Fawcett, M.A., F.S.A., *Vice-President*, in the Chair, with 44 Fellows (including 16 members of the Council), 29 Associates, 2 Hon. Associates, and numerous visitors, the Minutes of the Meeting held 12th June 1899 [p. 458] were taken as read and signed as correct.

The following members were formally admitted and signed the respective registers:—Sir James Dromgole Linton, *Hon. Associate*; George Frederick Bodley, A.R.A., Joseph Smith (President of the Sheffield Society of Architects), Edwin Arthur Johnson, George Augustus Bligh Livesay, Andrew Murray, *Fellows*; Leslie William Green, Frederick Robert Hiorns, Samuel Sebastian Reay, *Associates*.

A letter was read from Sir L. Alma-Tadema, R.A. [*H.A.*], in response to the congratulations of the Institute on his knighthood [p. 481].

The Chairman delivered an Address on the Presentation of the Royal Gold Medal to Mr. G. F. Bodley, A.R.A. [*F.*], who, having been duly invested therewith, replied in acknowledgment of the honour.

A vote of thanks to the retiring President, Professor Aitchison, R.A., for the services he had rendered the Institute while holding the office of President, having been moved by Mr. Aston Webb [*F.*], A.R.A., and seconded by Mr. H. Heathcote Statham, was carried by acclamation [p. 479].

A letter was read from Professor Aitchison regretting that illness prevented his attending the Meeting, and expressing, *inter alia*, his acknowledgments to members for their courtesy and kindness to him during his occupancy of the Presidential Chair.

The Chairman having offered his congratulations to the new President, Mr. Wm. Emerson, who briefly responded, the proceedings closed, and the Meeting separated at 9 p.m.

*** By an oversight two or three names were omitted from the list of Scrutineers of the recent elections given in the last number of the JOURNAL [p. 459]. The following is a complete list:—*Fellows:* Messrs. H. O. Cresswell, Percivall Currey, H. Hoyne Fox, Ralph Nevill, J. S. Quilter, Thomas Henry Watson. *Associates:* Messrs. H. A. Collins, H. Hardwicke Langston, F. W. Marks, D. G. Mootham, T. A. Pole, F. J. Potter, H. A. Satchell.

ON THE USE AND VALUE OF COLOUR IN ARCHITECTURE.

BEING THE ESSAY AWARDED THE INSTITUTE SILVER MEDAL 1899.

By Hubert C. Corlette [*A.*],

OWEN JONES STUDENT 1896; INST. ESSAY MEDALLIST 1899.

Illustrated with Photographic Reproductions of Drawings by the Author.

PART II.*

CHRISTIAN ART.—In the course of our inquiry we have hitherto examined only the phases of artistic expression peculiar to those peoples whose national eminence had been attained before the beginning of our own, the Christian era.

Into this later period the examples of those schools of thought which preceded it were carried on. The monuments they produced still remained. We saw to what extent the Greek character had impressed itself upon what is generally known as Roman art—an art which owed its very existence to the ability of the subject Hellenes devoted to the service of their Western imperial masters. The Greek took suggestions from the Egyptian and Assyrian, and developed them, stamping the originality of his own genius, of a pure rational idealism, upon them. These classic results were adopted in turn by the Roman world, and applied to the embellishment of their temples, basilicas, baths, amphitheatres, and other public buildings, as well as to their more modest private houses.

The Romans were a race of builders, engineers, stern administrators, who developed the so-called higher arts but little. They were satisfied to take what they found, the product of a genius foreign to themselves, and apply it as they wished to their own necessary structures.

Christian art progressed in the silence and seclusion of subterranean Rome; but that progress was slow, in spite of the intense idealism of those martyred adherents of what was then called the new faith. They were men who not only saw beauty in the actual objects of the visible world, but, knowing there was a design and purpose covering all things, animate and inanimate, understood there was evidence of a ruling Mind also in the details of every object they could perceive and every act they did. They had been taught, also, more than we perhaps generally suppose, of the spiritual truths symbolised by the everyday realities about them. They knew that the human creature, in spite of what he had become, showed them the Divine Creator, whose every other work, as an indication of His wisdom and power, should—subject to His law, not man's only—be used in His honour. To them not mere words alone, but the works of nature might, by the exercise of man's best artifice, be used as symbols to teach their faith and maintain their hope. There is ample evidence of this in the objects adopted as important features in the design of all early Christian art. They rejoiced that they were able by their works to manifest the sincerity of their belief; they revelled with an almost delirious joy in the glorious powers they were discovering in art, when imperial recognition gave them civil and ecclesiastical freedom. Profiting by the experience of the past, they wasted little time over failures, which would have been certain to overtake them had they contemned what they had the wisdom and modesty to admire.

Eastern.—In the East the progress of Christian decorative art had been more rapid, because more free from the Imperial dictatorship centred in Rome. Those Christians in the smaller cities of Asia Minor were under the Roman civil jurisdiction. But ecclesiastically they were subject to the Eastern Bishops or Patriarchs. The authority given to each Bishop being limited by the extent of his Pastoral Episcopate, extended, originally, no further than to the care of a particular congregation and district—unlike that vested in the Episcopate of the Apostles, which ruled the whole Church. They thus were more directly subject to the influences of the Greek than the Roman spirit in art, religion, and philosophy.

It is to the Christian era that we are most indebted for the best examples of the use of colour in architecture. Its value we shall consider later. During this period we find much variety in the ways adopted for introducing colour, which, though known as colour methods to earlier times, were not so fully developed as during this age. As has been already indicated, tradition in the arts passed on its treasures of experience from an earlier and perhaps decaying school, through vicissitudes with which we are not at liberty to deal, to the schools which followed. Græco-Roman mosaic, fresco, glass, enamel, coloured materials in structure, distemper, plaster, woven and embroidered fabrics, metal-work, examples of these remained to show what had been accomplished

* *Erratum.*—Part I., p. 463, 1st column, line 8 from foot should read: "In visible art, as in apparent nature," &c. - H. C. C.

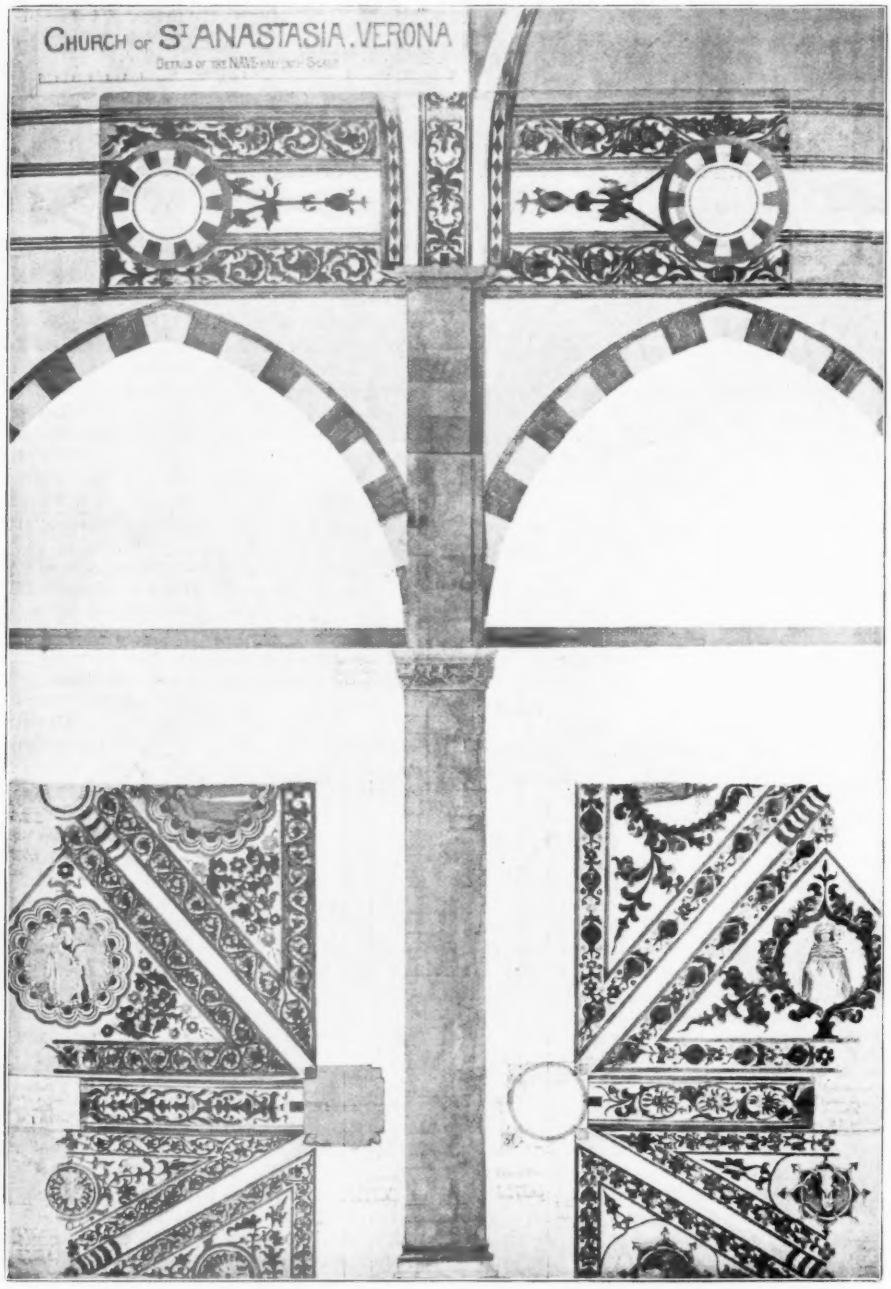

FIG. 7.—Decoration painted on plaster over brick, 1430–1440. Details of the arcade and vault of nave and aisles. Caps and bases yellow stone, columns red marble. S. Anastasia, Verona.

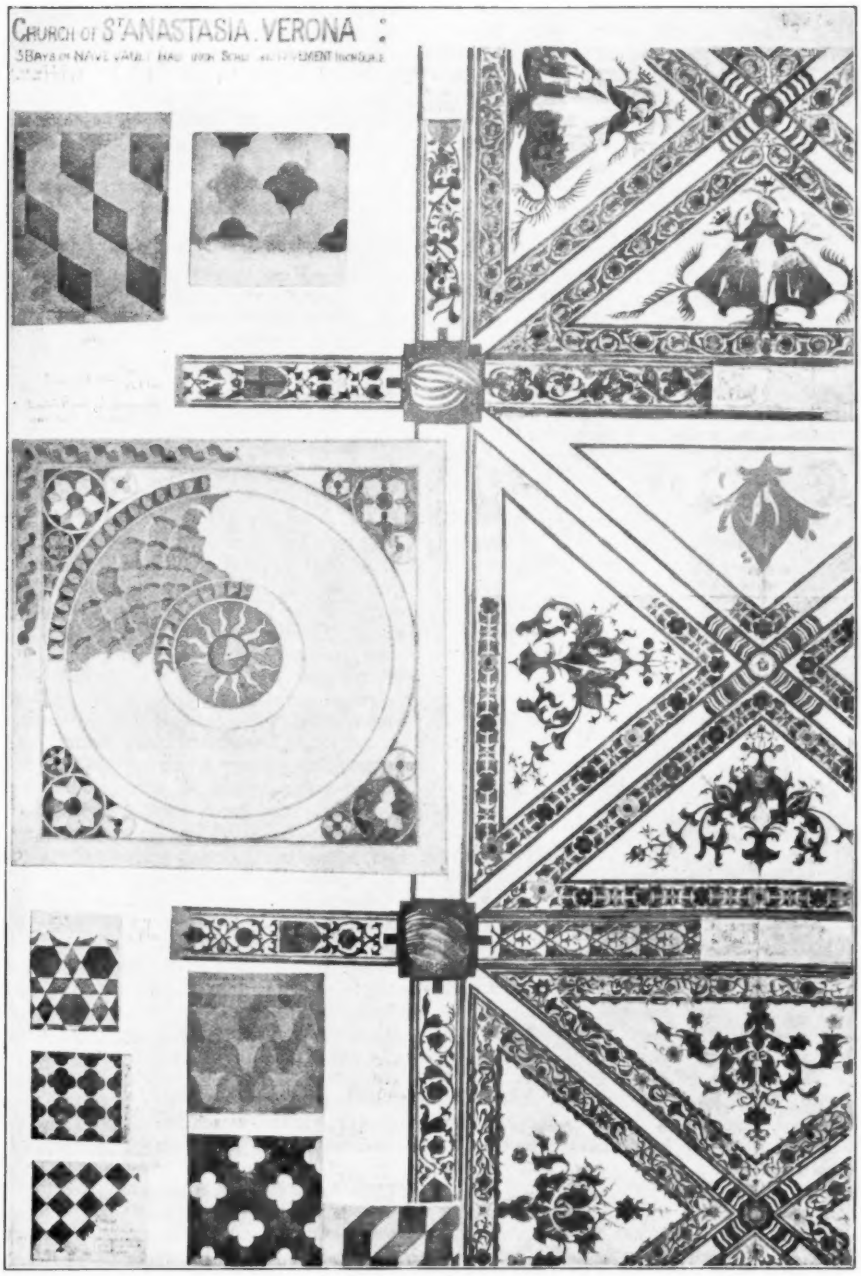

FIG. 8.—Decoration painted on plaster over brick, 1430-1440. Details of three bays of the nave vaulting, and coloured marble pavements. S. Anastasia, Verona.

and to suggest what further might be done. The discovery of buried scenes has shown us what a Roman city and Greek colony was before a veil of ashes had wrapped it in centuries of death, but not decay.

The Venice we know so well had not yet been founded when Caracalla bought public applause by a patronage of art which debased it as a cover for self-indulgent luxury. Diocletian had encouraged it by satisfying his imperial vanity in causing a palace to be made for him in Dalmatia. Constantine, by transporting his person, had transferred the seat of empire from Rome to Byzantium, and changed its name to commemorate his act. He, the slave, gave freedom to those who had been despised. Already, under Diocletian, there had been some recognition of the growing power of Christianity. So, with the astuteness of a wily fox, Constantine strengthened his own weakness by recognising a power he could not crush, and became the champion of a faith he did not know and to whose heights he could not rise. Nevertheless, when it was freed from political restraint, Christian art experienced under Imperial support an impetus which was soon manifested. But it must be admitted that neither the motive nor the principle asserted when that liberty—right in itself—was given was such as would in the end serve the best interests either of art or the faith it was thenceforward to express. For to them both it became a sacrifice of principle and independence to Royal and popular favour.

Byzantine.—It was during the time of this emperor's domination that the first church in Constantinople, dedicated to The Sancta Sophia, was begun. But the one we know by that name now at Constantinople arose under the protection of Justinian. And in its structure all the best capacity, all the finest material, all the noblest ingenuity of design in that age, were called upon to aid art in one of its highest flights and most exalted aspirations.

In this work the artists engaged by the promoters of the enterprise seem to have realised that man accepted one of his best privileges and highest responsibilities when he attempted and executed true and beautiful design. Man is no god, but he has been endowed, in a degree, with some of the attributes of his Creator, and when he conceives and designs he creates. This he can do, may do, and should do, within his own restricted field. He does this best when he accepts as the fountain to provide subjects for his themes the creation he may see but cannot imitate.

With the structural methods adopted in erecting this most splendid skeleton we are not now concerned, but only with those complementaries to the actual which served to complete an almost ideal body—a fabric which possessed not only the structural features requisite to its perfection, but also the jewels which were able still further to adorn the setting in which they were placed.

Byzantine decorators in colour adopted the glass mosaic method as the chief vehicle by which to express their ideas and aims. This, as well as marble mosaic, had been much favoured by the Romans for introducing colour in conventional decorative design at an early period. And they again used a Roman method in adopting the practice of covering their structure—internally, if not so much externally—with slabs of beautifully coloured marble. When they used metal work of gold, silver, and brass or copper, they no doubt had learned something of its application and beauty from Attic or Ionic examples and tradition. Ivory and precious stones set in metals had been used for the purpose of decoration in works of architecture by the predecessors of the Byzantines in the East. Christian art has used jewels and metals very largely all through its course of growth and decline; and if authority had been required for such a practice it was to be found in the Tabernacle and ordinances given to the Jews to typify things that were to be found in the Church.

At the Church of The Sancta Sophia we find that a gold ground was most favoured by the Byzantines for their coloured mosaics. The same foundation for the bright coloured tesseræ of the decorative figure work, floral designs, and geometric patterns was adopted in other examples. The colours there used for the mosaic subjects in design were glowing and rich in tone, and were selected from a restricted palette similar to that of earlier schools of decorators—red, blue, and gold or yellow, silver or white, and green. Little black appears to have been used. The panelled and bordered work in slabs of marble was not thus limited in the colours selected, as every variety of hue, and veined pattern, that the most beautiful and precious marbles could supply was freely, but judiciously and economically used.

The great dome, the semi-domes, the arches and vaults were all covered with this field of radiant gold studded with the numberless gems designed in brilliant colouring. Monolithic columns of marble were used as parts of the structural or functional decoration, and all the walls of brick were covered with thin applied slabs of marble. Colour was placed against colour in bands of simple contrast, or surfaces of a plain unfigured stone were inlaid with designs and patterns of coloured marble or glass mosaic.

It will be interesting to quote here a short extract from the poem of Paul the Silentiary.* This is a brilliant description written by one who saw the church opened after it had been completed in the sixth century :—

* See Lethaby and Swainson's *Sancta Sophia, Constantinople*, 1894, ch. iii. pp. 36–44.

Whoever raises his eyes to the beauteous firmament on the roof, scarce dares to gaze on its rounded expanse, sprinkled with the stars of heaven, but turns to the fresh green marble below, seeming, as it were, to see the flower-bordered streams of Thessaly and budding corn, and woods thick with trees, leaping flocks, too, and twining olive trees, and the vine with green tendrils, of the deep blue summer sea, broken by the plashing oars of spraygirt ship. Whoever puts foot within the sacred fane would live there for ever, and his eyes well with tears of joy. . . . Everywhere the walls glitter with wondrous designs, the stones of which came from the quarries of sea-girt Proconnesus. The marbles are cut and jointed like painted patterns, and in stones formed into squares of eight-sided figures the veins meet to form devices; and the stones show also the forms of living creatures.

In Byzantine decorative art we first meet with a definite scheme of Christian symbolism on a large scale. And in that system we find, shown us in all manner of beautiful designs and colours, those four wonderful figures of the Cherubim, the Lion, the Eagle, the Man, and the Ox, "the Four Evangelists" so-called. They were also represented as the four streams that from Eden flowed, the rivers of waters of life, figuratively set forth by the Pison, the Gihon, the Hiddekel, and the Euphrates. We see these in pavements and find them in nearly all schemes of decoration variously represented. Sometimes they are shown as flowing from a rock.

Paulinus* indicates the existence of a traditional interpretation of this symbol of the streams when he says

"Christ the Rock
Of all the Church, the base of rock sustains
From which as living streams four fountains flow;
The four evangelists, whose words are gone
Through every land."

This leads us to a deeper apprehension of the use and value of colour in architecture, so that, if we would understand the meaning of the ideas expressed by the decoration with which the churches of the early and middle ages were covered, we must discover, if we may, the meaning of the symbols then used to clothe the ideas so freely expressed in all the decoration with which those structures were made beautiful.

Western.—It must suffice for our purpose that we have referred to but one example of Byzantine colour decoration as it had been developed up to the middle of the sixth century. Political changes were rapidly taking place in the West where there was, at the same time as in the East, much ecclesiastical controversy to impede the even progress of the arts.

Charlemagne, at the close of the eighth century, took charge of the reins which had so long been directed by Latin hands whose power was gone now that the sceptre had been removed from their enfeebled charge. This new ruler of the West encouraged art, industry, and letters. He promoted to a wonderful extent all the civilising influences he found ready and responsive under his initiating will. He was the Alfred of continental Europe, but his vast realm was divided among his sons, and fell to pieces at last under the weaker rule of lack-incentive minds.

Iconoclastic troubles in the East drove to the West monks and others who had founded schools in which a certain continuity of artistic tradition had been maintained. And it was, no doubt, largely by the influence of such schools that the methods and ideas of earlier designers became so readily available, when they were needed during the revival which followed on the heels of departing ignorance, after the eleventh century had dawned, to the delighted surprise of a misdirected faith.

This was the first Renaissance. And it was the one followed by the best results that the art of Christendom has, till now, experienced. To what our own times may lead us we shall know only when time has unravelled the prospects it has in store.

The Middle Ages.—With the opening of the eleventh century there was begun that movement in architecture which was finally to develop entirely new principles of structure, and a more complete architectural art than any the world had known before. It was now to become an art which allowed the freest and fullest development to all the best that man might conceive, and with it were introduced fresh themes, and new opportunities for their expression. In the period which had intervened since pre-Christian art had been fully cultivated in Greece, we have seen that many interesting changes had been made, not only in structure, but in the use of decorative colour. The Greeks had made but little use of nature as the immediate source of inspiration, except when they used the human form. Rome had attempted to apply the works of her great predecessor to her own needs, and in doing so had not improved what she borrowed in decoration, though she had applied new principles to construction in the arch and the dome. These the Byzantines had accepted, and, in their hands decorative art had sped on to many beautiful discoveries. They had returned to nature for ideas, and found a store that never can be exhausted.

Already there had been schismatic controversy within the Church, and her original unity had long since been lost. Anathema had been cast by the patriarch of Rome against his equal in authority in the east. The Bishop of the old imperial city became the Pope in a divided Christendom, of which he ruled the western part. Then under this new régime art struggled on again. So expecting general destruction at the close of the tenth century, men were surprised when they found the eleventh break on them, and with release from what to them had been a distressing fate, new energy was aroused when hope revived. With revived hope came renewed faith and a fresh vitality in art. Buildings

* As quoted by Lethaby and Swainson, p. 267, see *ante*.

FIG. 9.—Painted Decoration. Detail of one bay of the nave vaulting. S. Anastasia, Verona.

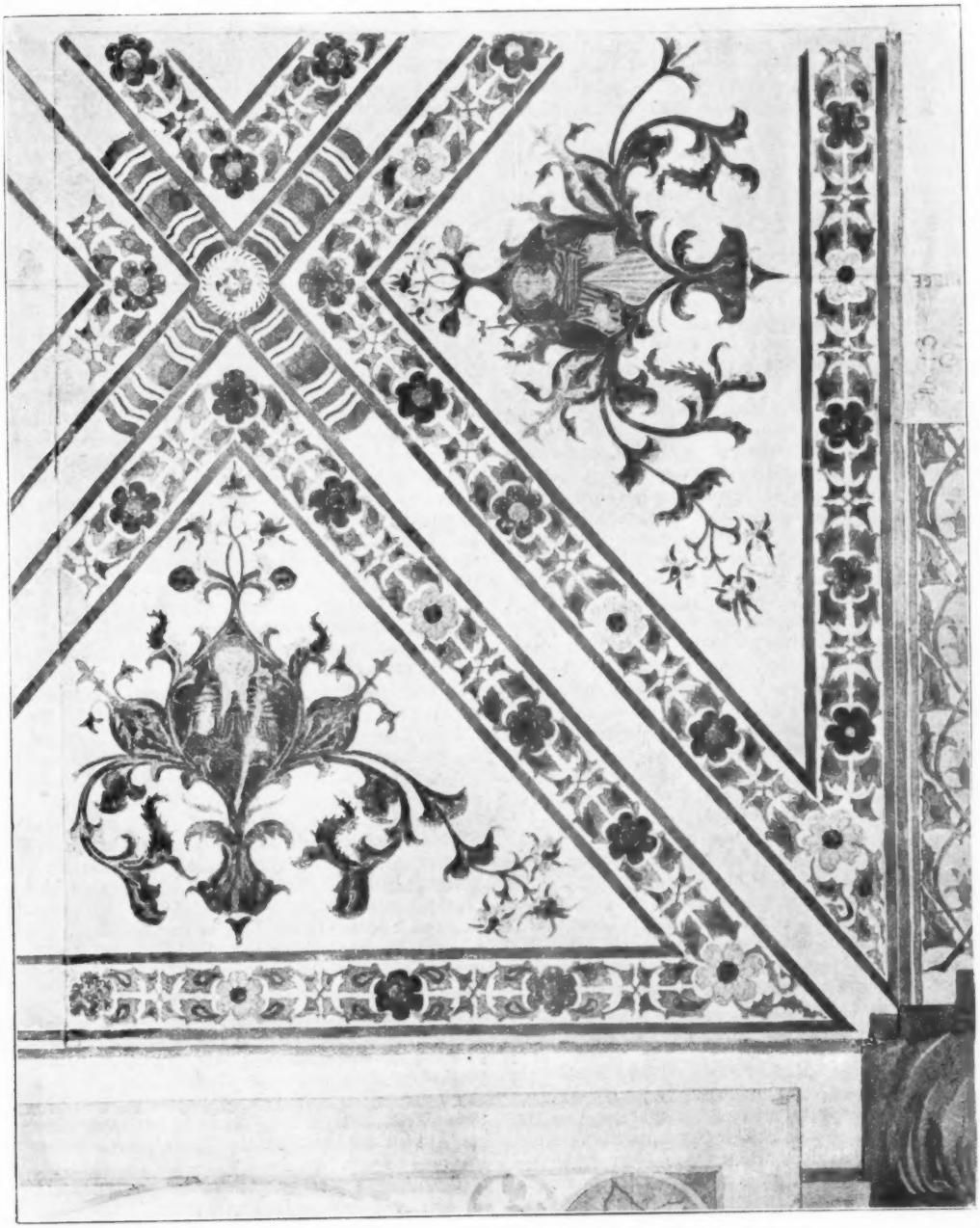

FIG. 10.—Painted Decoration. Detail of one bay of the nave vaulting. S. Anastasia, Verona.

rose in every direction as thank-offerings for an unlooked-for rescue, and they were decorated with all the glories which art discovered when faith gave her new ideas to express. But these were, in reality, the old ideals new-born, though affected by their immediate ancestry.

Let us briefly glance at some results of this revival. The movement was not confined to one part of Europe. It was general. The countries were now, for the most part, peopled with races of untainted vigour. And they applied themselves with forceful energy to all they undertook.

In the fifth century Venice had been founded, and from the eleventh onwards, to the fourteenth and fifteenth, the completion and decoration of the chapel of the Doge's Palace were proceeding. S. Mark's is, as all know, an example of the use of methods like those practised at Constantinople. In this church marbles for the walls and pavements had been used as in the Eastern original, from which the West now borrowed its ideas in decorative colour, and, often, architectural form.

The vaults and domes of S. Mark's are covered with a mosaic of gold. And as was the custom where much mural decoration was used, the windows which lighted them were filled with clear roundel glass of silvery tones. The whole field of the glittering ground is an open volume of the faith of those who worshipped beneath this covering shield. Although the gold ground was a favoured one among the mosaicists, there are examples where blue was used instead. A specimen is found in the tomb of Galla Placidia at Ravenna, where the blue mosaic of the dome is studded with stars of gold, and upon the same field is subject work as well. Flowers designed in colours are introduced upon the arch ribs, which are white. Other examples of the use of this ground in mosaic are known. Its use by painters will be noticed later.

We have dealt with mosaic as used in decoration, and must now pass on to consider the application of other methods and media.

True fresco, it would appear, had been little used from the tenth till about the end of the fourteenth century. But during this period tempera had been adopted as a medium in every direction. And it would perhaps be safe to say that most pictures and decorations that were executed between the dates indicated had been done by this means.

As showing that unity in art already mentioned, an example has been selected from France. It clearly indicates the relation there is between the work of one age or country and another. In it may be found ideas which have been developed from, and can be traced back to, their source in earlier schools of thought. This example was begun in the eleventh and was completed with the decorations in the twelfth century. In this, the Abbey Church of S. Savin, near Poitiers, the building was of coursed rubble-stone, and the decorations were done in tempera on a thick coat of rough hard plaster. The surface had been finished with a thin and finer washed coat to provide a not too porous ground; where the tempera has been protected from the damp, so necessary a precaution with this medium, it shows little sign of decay. The illustrations * will show better than any description those characteristics which have so certainly been derived from mosaic and Greek originals. The decorated columns are suggestive of what had been accomplished in Egypt, and are like what was at the same time being done in other parts of Europe by incised stonework, with or without colour, especially in England. Each column has a different ground tint from its neighbour, and the curved or wavy lines are painted in colours, generally outlined with white. The idea may of course be derived from the use of veined and coloured marbles in the Eastern schools we have noticed.

As was also the custom in mosaic examples, there is little moulded work in this church. All the effects are produced by dispositions of flat bands of colour in red, green, golden orange, and a peculiarly interesting use of white. This last has been distributed in a beautifully decorative manner to separate the bands of different colours. The ground upon which the Biblical stories on the vaults are told was varied. In some parts it was white, in others a green or chrome.

Byzantine mosaic work had already been revived when this painting was done in France, and in the strong and vigorous figure work of the nave vault its influence may easily be found. In the detail of the decorations in the ambulatory there is scroll work in which, traced back through Byzantine inlay, Roman carving, and Greek meanders and frets, we see the Egyptian spiral.

The little church on the hill of S. Miniato,† near Florence, is a beautiful example of the mediæval Italian use of coloured materials. Here they have been applied as surface slabs of black and white marble, and also, in places, they are built in as decorative materials forming parts of the structure. The illustration shows the church as it may be seen from a terrace on the steps leading down to the river valley. With its exterior decoration in coloured marbles, in which are some panels of symbolic and descriptive glass mosaic on a gold ground, the whole stands as a truly beautiful little picture, a jewel set in a sapphire sky. And in the foreground nature is in harmony with art, though not now so fully as in times past. The grey steps lead up to the open piazza before the west front, as they pass on through the fortifications built by Michael Angelo. By the margin of the steps is grass, a brilliant green, and on the intervening walls dark creepers

* Figs. 1 and 2. † Figs. 4 and 5.

climb. An old house of red brick on the south side separates the church from the Campo Santo. This warm wall introduces another primary colour to the scene, and completes the law which requires that the trinity of the prism be present in all design with colour. The warmth of sunlight is softened by the cool blue sky, and the black and white, the grey and the grey-green marbles complete the scheme in which the bright tesseræ of gold draw the eyes to the central interest of the composition.

The interior of this church is still further an example of structural and applied colour decoration. The columns—though not all of them—are of marble, the panelling of the walls is the same, and so is the paved floor. The woodwork seats of the choir are inlaid in coloured woods, white and black and brown. The screen wall between the nave and crypt is decorated with geometric marble and glass mosaic inlaid in many patterns and colours. Before this screen stands a marble baldacchino. Rich in material and in structural colour, it is also painted in the particoloured Greek manner. Behind the small altar, under its arched roof, is a reredos of wood, in the panels of which saints and angels are painted in bright colours, drawn with firm lines, standing on the background of dull burnished gold.

A chapel on the north side has a domed vault. The walls are painted in the later and more realistic manner of the Renaissance. But this decoration, though it has some darkness in its composition, is also rich and fine in colouring. In the same chapel is more inlaid work in which red, yellow, blue-green, white and black marbles are used. But it is at the east end of the church that we look for the central idea of the whole design. There, in the semi-dome of the apse, is a gold ground of glass mosaic cubes. Upon this field is Christ enthroned. His hand is lifted in benediction, and about Him are set the beasts of the field, the grass and flowers, and fruitful trees in which the birds of the air build their nests and bring forth their young. Added to these is Man offering his best to his Creator, and by the proffered crown acknowledging a King before all other kings.

This small church, erected during the twelfth century, is selected as an example of its kind, which shows the use and value of colour in architecture. Such master works as the Church of The S. Sophia, Constantinople, and S. Mark's, Venice, are volumes in themselves, to which we need only briefly allude. The mosaic on the semi-dome of the apse, like other good mosaic work of that time, is a representation of natural forms which interpret and teach many beautiful ideas. In drawing it is distinctly conventional, but truthful and good; and in colour it is the same, with rich and full-toned decorative hues, in spite of a little tampering restoration.

Later Middle Ages.—We have seen, in the course of this inquiry, that Egyptian, Greek, and Græco-Roman decorative colourists had used a white ground for their work very largely. The mediæval artists did not confine their tastes to any one particular method. They seem to have realised that all grounds might be used and that all combinations with them were possible, if those who designed in colour line and form knew how to decorate.

In S. Anastasia at Verona* there is a fine instance of the use of a white ground. The work was executed before the middle of the fifteenth century, sufficiently early for it to escape the coming Græco-Roman revival, which destroyed to so large an extent the traditional and sound methods of decorative design.

The medium was tempera, and the material of the ground a thin coat of plaster over the brickwork of the structural forms. The whole treatment of the work is an admirable instance of the application of the principle that decoration should take its leading lines from the structure it covers, and should thus add beauty and expression to the functional members of an edifice. It further illustrates the fact that a simple scheme of colour, coupled with well-drawn detail and a well-designed conception of the whole idea, is quite sufficient to produce the most satisfactory results. An intricacy and loss of breadth by the use of too much colour, or too many colours, is a fault often found in more ambitious but far less successful compositions, even though the design and drawing may otherwise be excellent.

The colour used was green for all the stems and leaves generally, and some of the enclosing bands. Red, orange, yellow, and a very little fresh bright blue were introduced with much care, and, as a rule, in small quantities, to give emphasis to the flowered points of interest.

In the illustrations it will be seen how the work has been done, so far as the conventional patterns and figures have been used in relation to the ground, though the colour is unfortunately not reproduced. The columns in the nave are a pale rose marble, and the caps to them are cream white stone. Thus a little colour is introduced in the essential parts of the structure. But it should be noted that the voussoirs of the nave arches are painted on the plaster. It would have been better to project the bricks of the arch so that they, as coloured materials of the structure, should take their place in the scheme of decoration. The pavements are good specimens of inlaid marble as used for this purpose.

The same church, in some of its furniture and glass, affords examples of the use of colour in relation to architecture, in aspects which, so far, have not been mentioned, and must be reserved for consideration later.

* See figs. 7 to 11.

FIG. 11.—Painted Decoration. Detail of one bay of the nave vaulting. S. Anastasia, Verona.

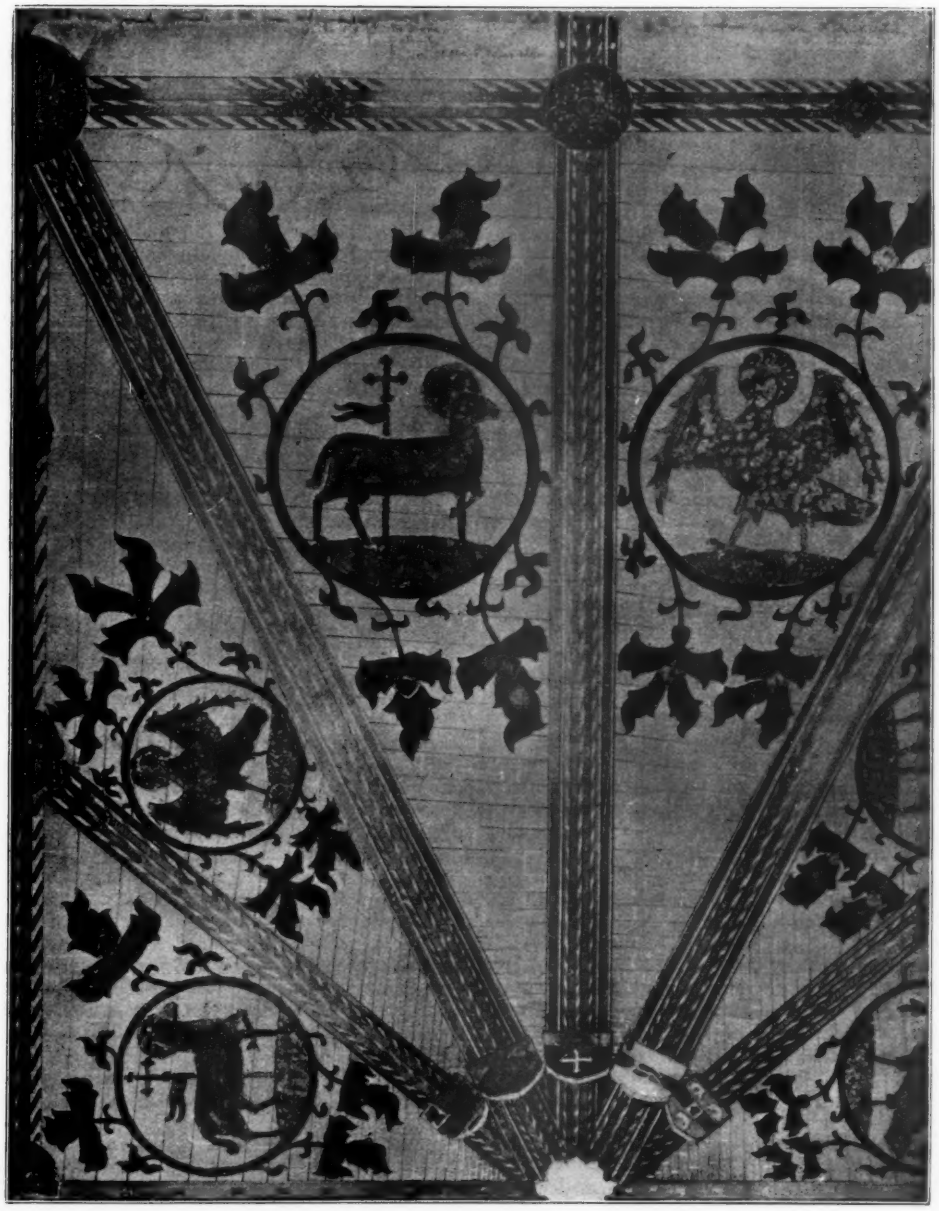

FIG. 12.—Decoration painted and gilded on wood. From the vault of the Sanctuary, S. Albans Abbey.

STRUCTURAL.—Verona, standing as it does in the midst of Lombardy, introduces a very important branch of the use of colour in architecture. During the Middle Ages, and in fact in the Eastern as well as Western Byzantine work, the habit of using coloured materials in the structure of buildings was much approved. By this means many very beautiful effects have been produced. Coloured bricks, designed in patterns or disposed in variously arranged courses, were used in conjunction with coloured stones, marbles, and tiles. This system of decorating buildings with colour is one by which, most appropriately, the exteriors may be relieved of the needless monotony of one uniform surface of colourless materials. Brightly painted external stone and woodwork or plaster introduces some very effective colouring, but the results of such methods are by their nature, unfortunately, very fugitive.

In this city there are many examples of the kind of work to which reference has been made. But the district supplies many others. At Venice there is the fine façade of the Ducal Palace, interesting both for its colour, detail, and general form, as well as for the story of its design, which tells of prosperous trade with the East, of Crusaders and Saracens, and the subsequent history of the city in its relation to the political and artistic movements on the mainland.

The illustration* of the old Guild Hall at King's Lynn, in Norfolk, shows that, during the fifteenth and later centuries, flint and stone had been used decoratively for structural purposes in England.

This system is surely a most sensible and practical means by which architectural beauty may be obtained in following simple methods. The application of marble slabs externally and internally is admirable for the effects it may produce if it be frankly admitted, by the methods adopted in fixing it, that it is applied and not structural decoration. Either of these methods is, externally, certainly more satisfactory than to paint the outside walls with conventional floral and figure work, as was done in Genoa and in Florence. In Switzerland and elsewhere the same practice was followed, but the result has in the end been invariably the same, for it gradually disappears. Structural decoration has not been studied, practised, and developed to the same extent as applied methods. And with all the many-coloured stones, glazed or plain bricks and tiles, marbles, flints, and woods, there is surely no excuse for its neglect by architects who have any desire to decorate structure by the use of colour in building up architecture.

In approaching the second Renaissance period, we feel the influences it was introducing into architecture and the decorative arts. But, before these latter were finally overwhelmed by the new movement, much beautiful work had been done. There seems to have been a brighter flicker of the once steady flame that was soon to disappear before another fed with fuel foreign to the mind and nature of those men who gave the world the monuments of mediæval days.

We examined one example in Verona. Another, but later one, we find in the great cathedral at Albi in the south of France. This church presents one of the finest instances of the use of colour in architecture by means of applied painted decoration. Its value is inestimable, as it shows so well what has been done, and, it is to be hoped, may soon be as well done again. On the great curved surfaces of the two circular donjons which form the angles of the tower at the west end there is a large and beautifully painted "doom." It was executed early in the fifteenth* century, and is still well preserved. Though it is darkly coloured in some of its parts, wherein it resembles Michael Angelo's treatment of the same subject in the Sistine Chapel, yet, unlike the Italian example, this one is relieved by the use of many decoratively pure tones of colour, such as clear fresh reds, and also with much white. The whole, fifty feet in height, has been painted directly upon the brickwork, with so little preparation—there is no plaster intervening!—that all the brick jointing is visible as a kind of surface texture, very useful in its effects.

But the immense brick pointed vault, with its stone transverse and diagonal ribs, is a field 350 feet long, and 63 feet 6 inches wide, from the north to the south side of the nave. Its great height from the floor, and the enormous expanse, covered from end to end with beautiful colour design, is something seldom to be seen. The ground upon which all the decoration of the vault has been done is blue, like the sky. On this the conventional floral decoration has been designed and painted in white, toned with silver greys. Interspersed amid all this work are bright-coloured groups of figures, some symbolical, and some representing Scripture themes, of course decoratively.

Another interesting feature in this building, of which not too many examples now remain, is to be found in the numerous painted sculptures of important characters selected from the persons named in the Old and the New Testaments, with also some from the Apocryphal books. Four of these are illustrated.† There are many beautiful examples of painted statuettes on the same screen from which these larger ones have been selected.

Though the decoration of the nave vault and the building of the screen had been deferred till so late in the mediæval period as the beginning of the sixteenth century, yet, at such a distance from Italian influence, Gothic art had not yet expired.

* Fig. 6, p. 475.

* 1400–1410 A.D.

† Figs. 14 to 17.

The blue ground noticed in this church appears to have been a favourite one with the painter decorators from the middle of the thirteenth until the beginning of the fifteenth century. Giotto had used it in the Arena Chapel at Padua, to cite one remarkable example only. The particular works of individual painters like Giotto, Cimabue, Fra Angelico, and others who lived before the Renaissance, are so well known that we need not refer to them. But it is to be hoped that the time has now arrived when in our own day some may be given opportunities to emulate the beautiful examples which such men have bequeathed to us.

In England, as elsewhere during mediæval times, they had treated almost everything in colour. No monument was deemed complete unless it had been thus adorned. The walls of many churches, despite the Puritanic whitewash, give abundant evidence of this. And in further proof some illustrations are given. The beautiful flat painted ceiling of wood in the nave of Peterborough Cathedral is well known. And so is that in the choir of St. Albans Abbey,* a feature of the building which has, so far, escaped the destroyer. Two instances, one from the same Abbey,† and another from Chichester Cathedral,‡ are peculiarly interesting, in that they serve to show the influence of Italian mediæval decorative painting upon work executed in this country. The same type of design as is shown in these latter is also found in two of the churches at Liège. But, apart from the "restoration" to which they have been subjected, these are not so fine as the Italian and English examples.

Many of the open-timbered roofs to be seen in various places, the screens of stone and wood, were also painted in colours. Of the last, one from Norfolk § is selected as an example. Fonts, effigies, chantries, tombs—these too were painted. But to give any further list of instances will be unnecessary. To architects and other artists they are well known, though their example and suggestions may have been far too much disregarded by those whose care should be to preserve them.

During the period between the eleventh and fifteenth century the use of glass as a means of introducing colour into architectural compositions had been largely developed, if not originally discovered. And to its use are applicable the same general principles as those which govern other methods by which decorative art in colour and line is practised. But this medium was one of the most truly beautiful that man had ever used. It was as brilliant in colour as the precious jewels of the earth. It was subject to the most subtle variations of its own inflooded colours, by the changes of every season, and the accidents of every day. Each cloud that moved affected it, every glint of sunshine, each unexpected shower, the morning haze, the midday glow, the evening's softened shades, all these played with its beauties, and whether they frowned or smiled, if its own colouring was luminous and pure, and if the grouped lines of its coloured curves and blackened bars were true in function as well as in design—then its beauty remained always unimpaired. Its technical composition, its origin and history, cannot be considered here. These are matters for a text-book and not for a pleader's notes.

Fig. 13.—Stained Glass Window, 14th century. From the Ante-Chapel, New College, Oxford.

In the use of glass it should be observed that deep-toned colours, with little white admitted for relief, must be carefully used in latitudes where light may not be spared. And where the light is full, penetrating, and strong, the deeper the tones the greater is the comfort and delight they may afford. It is desirable that windows in either a church or civil building should be not only connected with each other by the theme of which

* See fig. 3, p. 469.
† See fig. 12.
‡ See fig. 19, Part III.
§ See fig. 18, Part III.

FIG. 14.—S. Philip. Painted Sculpture, 1470–1500.
Albi Cathedral.

FIG. 15.—S. Jude. Painted Sculpture, 1470–1500.
Albi Cathedral.

FIG. 16.—Judith. Painted Sculpture, 1470–1500.
Albi Cathedral.

FIG. 17.—Esther. Painted Sculpture, 1470–1500.
Albi Cathedral.

they are the exponents, but that they should, above all things, be subject to the control of one mind which has before it the result of a whole scheme of decoration when all its parts shall be complete. Then, and only then, can there be unity in the whole idea, harmony in the related lines, and proper interdependence, due prominence and subordination, given to the various other media that have been employed. And this is a principle applicable to any composition in art, whether it be of decorative design in colour or of some great poem of sound. In architecture it is applied to govern the subordinate relations of all things to a leading idea focussed by the chief feature of the whole. By its observance we acknowledge the dependence of detail on mass; of drawing and colour on the type of the whole composition; and of the general treatment, in form and size, on situation. The parallel of the principle in militarism we need not urge, for it is obvious; so in fact is it in all things, from the family unit to the head of a state and the Divine Head of the Church. But in art, forsooth! it has been supposed that unity in design may be obtained by an anarchy of clamouring ideas.

No man need travel far to see some of the best glass the mediævals ever produced, yet every day feeble attempts at imitating these works of genius are put forth with no apology either for ignorance or incapacity. The examples in Oxford * and Cambridge alone are an education in the design and craft of glass-work. And in Chartres, to name only one place which may be reached by a day's journey from London, are things to fire an imagination and shame the creative powers of those who love and would design in colour.

The figured work in glass was variously treated in different periods. The human form, suggestions from plant life, or combinations of geometric lines—these were used upon fields of ruby, gold, and blue, or silvery white. The peculiar characteristics of glass design, early and late, are separate subjects in themselves, and must of necessity be disregarded in this survey. Nevertheless, it is necessary to add some particular remarks affecting the general principle under review. The use of coloured glass in decorative compositions should be restricted to the use of stained glass. It should not be painted in imitation of a picture. Nothing could be worse in this respect than the Munich glass which has from time to time been introduced into England. Some in the chapel at Peterhouse College, Cambridge, and those in the body of the chapel of New College, Oxford, are excellent examples of what should be avoided.

As a specimen of English work of this class, there is the west window of the ante-chapel in New College. In the *Sir Joshua Reynolds' Notes*,† published by Cotton in 1859, a fragment of Mason's MSS. tells us that "with the copy Jervas made of this picture he (Sir Joshua) was grievously disappointed. 'I had frequently,' he said to me, 'pleased myself by reflecting, after I had produced what I thought a brilliant effect of light and shadow on my canvas, how greatly that effect would be heightened by the transparency which the painting on glass would be sure to produce. It turned out quite the reverse.'" In this is an excellent opinion upon the method that has been condemned.

Heraldry has been used with excellent results in stained glass and other compositions, because it calls for purity of colour and a simple treatment, both of which are essential in this medium, as in others we have named.

Saracenic.—In the seventh century of our era Mecca and its surrounding sun-scorched plains were the scene of deeds, then apparently of little import, which were to affect the whole of European development seriously for centuries. The movement then begun rapidly extended its influence, till we find the Saracens making raids upon Europe's forbidden preserves. But, in spite of the Crusades, they ultimately prevailed; Constantinople fell to their share, and, like locusts from the south, they attempted to spoil the good things they found. Charles Martel had driven them back finally from France. But they left behind them some impressions on the arts of Southern Europe. The Visigoths could not displace them from their fast holding in the South-West for many a day.

At Granada and Cordova they stayed till Ferdinand and Isabella expelled them. But this was not before they had founded academies and established schools of thought. Their patronage of learning, unlike modern favours of a similar kind bestowed by "enlightened" nations, such as our own, had included a most careful foster-fathering of the arts. Out of this policy soon grew some of the finest flowers of coloured imaginings that man has seen.

The Saracens had used plaster very much as a ground for colour, and developed the application of geometric forms as a means of decorating. Inlaid work, stained glass, and glazed materials they also used with much ingenuity and beauty. They had adopted the bright pure colours which tradition and inclination prescribed as always necessary in decorative art. Their own works had been influenced by contact with Byzantine design, and Christian art, chiefly by means of the Crusades, had on the whole borrowed from them.

* See fig. 13.

† See Ruskin's *The Two Paths*, Appendix II

To be continued.